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June 2nd 1861

NEW EDITION.

THE HARMONIOUS
BLACKSMITH.

Composed by
HÄNDEL

Arranged for the

Harp,

and Dedicated to

Charles Sterthor

by his Friend

JOHN THOMAS.

Harpist to Her Majesty the Queen.

Ent. Sta. Hall.

Price 3/

LONDON,
EDWIN ASHDOWN, HANOVER SQUARE.

HARP.

1

HANDEL'S

66 **HARMONIOUS BLACKSMITH** 69

ARRANGED FOR THE

HARP

BY

JOHN THOMAS.

Molto sostenuto.

(♩=88.)

AIR.

(A & P. N° 9355.)

Sempre legato.

Var: I.

The musical score is written for Harp and consists of five systems of music. Each system is written in a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system is marked 'Var: I.' and 'Sempre legato.' with a dynamic of 'p'. The second system is marked 'f'. The third system is marked 'p' and 'mf'. The fourth system is marked 'f'. The fifth system is marked 'p' and 'mf'. The score includes various musical notations such as notes, rests, and fingerings. There are also handwritten annotations in pencil, including '1 3 2 x', '1 x', '2', '3', and 'x' marks, which appear to be corrections or performance instructions. The paper is aged and shows some staining.

HANDEL'S "Harmonious Blacksmith." (Harp.)

(A & P. No 9355.)

Var: II.

Var: H.



A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The piece begins with a double bar line and a repeat sign. The first staff has a melody with a 7/8 time signature and a 5/2+ time signature. The second staff has a bass line with a forte (f) dynamic marking. The piece ends with a double bar line and a repeat sign.

Near the sounding-board.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The right staff (treble clef) contains the melody, and the left staff (bass clef) contains the accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The melody starts on a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note G4. The accompaniment starts with a half note G2, followed by a half note A2, then a quarter note B2, and a quarter note G2. The piece ends with a double bar line. The score is marked with a dynamic of *mf* (mezzo-forte) and includes fingerings (1, 2, 3, 4, 5) and a tempo marking of *And.* (Andante).

Leggiero.

Var: III.

Var: IV.

Handwritten 'X' above the first system. The system consists of two staves in G major (one sharp) and common time. The treble staff begins with a piano (*p*) dynamic and contains a sequence of notes with fingerings 2, 1, 2, 3. The bass staff contains a continuous eighth-note accompaniment. The instruction *sostenuto il basso.* is written below the bass staff.

Handwritten 'X' above the second system. The system continues the musical piece with similar notation and fingerings in both staves.

The third system features a forte (*f*) dynamic marking. It includes a repeat sign with first and second endings in the treble staff. Fingerings and articulation marks are present throughout.

The fourth system continues the piece, featuring a piano (*p*) dynamic marking. It includes various fingerings and articulation marks.

The fifth system concludes the piece with a mezzo-forte (*mf*) dynamic marking. It includes a repeat sign with first and second endings in the treble staff and a final cadence.

Con fuoco.

HARP.

Var: V.

The musical score is written for a harp in G major (one sharp) and common time. It consists of six systems of two staves each. The first system is marked 'Var: V.' and 'Con fuoco.' with a forte 'f' dynamic. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across measures. The second system includes a '(cb)' marking above the first measure of the right-hand staff. The third system has a '(cb)' marking above the first measure of the left-hand staff. The fourth system is marked with a forte 'f' dynamic. The fifth and sixth systems continue the melodic and harmonic development of the variation. The score is printed on aged, slightly yellowed paper with some minor foxing and staining.

HARP.

Handwritten musical score for Harp, featuring six systems of music. The score is written in G major (one sharp) and 2/4 time. It includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. Handwritten annotations in pencil are present throughout the score, including fingerings, slurs, and dynamic changes.

System 1: Treble staff has a melodic line starting with a half note G4, followed by eighth notes. Bass staff has a supporting line. Dynamics: *p*. Handwritten: *3321x3217* above the treble staff.

System 2: Treble staff has a melodic line. Bass staff has a supporting line. Dynamics: *f*. Handwritten: *+* above the treble staff, *3* above the bass staff.

System 3: Treble staff has a melodic line. Bass staff has a supporting line. Dynamics: *p*. Handwritten: *1 3 2 1* above the treble staff, *3* above the bass staff.

System 4: Treble staff has a melodic line. Bass staff has a supporting line. Dynamics: *f*. Handwritten: *+* above the treble staff, *3* above the bass staff.

System 5: Treble staff has a melodic line. Bass staff has a supporting line. Dynamics: *p*. Handwritten: *+* above the treble staff, *3* above the bass staff.

System 6: Treble staff has a melodic line. Bass staff has a supporting line. Dynamics: *f*. Handwritten: *+* above the treble staff, *3* above the bass staff. The system ends with a double bar line. Handwritten: *rall: e sosten:* below the bass staff.

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.		s. d.
a Fantasia, dedicated to Thalberg.	5	0
b Introduction and variations on a favourite Air of Bellini.	4	0
c Marche favorite du Sultan.	2	6
d Twelve favourite airs.	3	0

APTOMMAS.		s. d.
b WELSH MELODIES:		
1. The rising of the sun.	2	6
2. Of noble race was Shenkin.	2	6
3. Ap Shenkin.	2	6
4. Poor Mary Anne.	2	6
5. Love's fascination.	2	6
6. Sweet Richard.	2	6
b Aptommas's polka.	3	0

BELLOTTA, F.		s. d.
b Galop brillant.	2	6
b Il trovatore. Fantaisie sur l'opéra de Verdi.	3	6

BOCHSA, N. C.		s. d.
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1. Di Pescatore and Ama tua madre (Lucrezia).	2	6
2. O divina Agnese (Beatrice di Tenda).	2	6
3. Com'è bello (Lucrezia Borgia).	2	6
4. Meo & Voga voga luna (La Straniera).	2	6
5. March & Pas redoublé (Saffo).	2	6
6. Voga, voga, & Sogno talor (Parisina).	2	6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini).	2	6
8. Ah! tu sei (Parisina).	2	6
9. Quanto è bello (L'elisire d'amore).	2	6
10. Io l'udia (Torquato Tasso).	2	6

b Récréations pour les Harpistes de toutes les forces:		s. d.
1. My own blue bell.	2	6
2. The bridal ring.	2	6
3. The Prince of Wales' march.	2	6
4. March in the old Irish style.	2	6
5. Souvenir à l'Ecosaise.	2	6
6. The wild white rose.	2	6
7. Rondo à la villageoise.	2	6
8. L'invitation à la polka.	2	6
9. Le moulinet.	2	6
10. Welch polka.	2	6

b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		s. d.
1. Planxy Kelly and The old woman.	2	6
2. Nancy Dawson and Savourneen Deelish.	2	6
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b Cease your funning. Fantasia and variations.	4	0
c Cease your funning. (Variations as sung by Mrs. Salmon).	2	6
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6. Bardic relics, No. 4. Of noble race was Shenkin.	3	0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney.	3	0
8. Bridal march.	2	6
9. Chant des Croates (J. Blumenthal).	3	0
10. Don Pasquale. Fantasia.	3	0
11. Gems of Irish melody, No. 1.	2	0
12. Gems of Irish melody, No. 2.	2	0
13. God save the Queen. Variations.	3	0
14. Gondolier row. Variations.	3	0
15. Grand American march.	2	6
16. Il trovatore (The prison scene).	3	0
17. Kathleen Mavourneen and Dermot astore.	3	0
18. L'elisire d'amore. Fantasia.	3	0
19. La gitana. The new cachucha.	2	6
20. Les noces. Fantasia, introducing Danish air.	3	0
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6. German Waltzes.	2	6
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8. What beauties does Flora disclose. Scotch air and a Quick march.	2	6
9. Stanco di pascolar. Venetian air.	2	6
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6. A ride I once was taking (Trab, trab).	2	0
7. My harp now lies broken (Maid of Judah).	3	0
8. My heart's on the Rhine.	3	0
9. From the Alp the horn resounding.	2	6
10. With sword at rest (The standard bearer) Lindpaintner.	2	0
11. When the swallows fly towards home (Agathe).	2	0
12. Oh! wert thou mine for ever.	2	0

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2. Praise of tears.	1	6
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1. La gitana.	3	0
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b Op. 127. Sacred melodies:		s. d.
1. Martin Luther's hymn.	2	6
2. Old hundredth psalm.	2	6
3. Before Jehovah's awful throne.	2	6
4. Airs from "The Creation" (Haydn).	4	0
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6. Agnus Dei (Mozart).	2	6

b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		s. d.
1. Nobles seigneurs. Cavatine du page.	2	0
2. A ce mot tout s'anime. Air de Marguerite.	2	0

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b Op. 129. "ÆOLIAN CHORDS." Three melodies:		s. d.
1. Gems of the crimson-coloured even.		
2. She was a creature strange as fair.		
3. 'Tis sweet when in the glowing west.		

b Op. 132. Nereides. Sketch.		s. d.
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b Op. 142. L'invitation del gondoliere. Sketch.		s. d.
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b Op. 144. Il trovatore. Fantasia on Verdi's opera.		s. d.
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b Op. 146. La traviata. Souvenir de l'opéra de Verdi.		s. d.
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b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed.		s. d.
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2. Il balen del suo sorriso.	Trovat	
3. Si la stanchezza.	Trovat	
4. Stride la vampa.	Trovat	
5. La mia letizia.	I Lombi	
6. La donna è mobile.	Rigoli	
7. Parigi, o cara.	Trav	
8. Ah, fors'è lui.	Trav	
9. Di Provenza il mar.	Trav	
10. Libiamo (Brindisi).	Trav	
11. Ernani involami.	Ern	
12. Va pensiero.	Nab	

b Op. 158. "SEASIDE RAMBLES." Four musical sketches:		s. d.
1. Sea nymphs.		
2. Murmuring waves.		
3. My bark glides through the silver wave.		
4. Water sprites.		

b Op. 159. Andalusia. Bolero brillant.		s. d.
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b Op. 166. The keel row. Fantasia.		s. d.
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b Op. 170. Un ballo in maschera. Fantaisie.		s. d.
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b Songs without words:		s. d.
1. Dans ces instants où le cœur pense.		
2. Ich denke dein, wenn durch den Hain der Nachtig.		
3. Eilende Wolken, Segler der Lüfte.		
4. Emelina.		
5. Selige Tage.		
6. Nachgefühl.		
7. Adieu, charmant pays de France.		
8. For I, methinks, till I grow old.		
9. L'air est doux, le ciel est beau.		
10. Ange aux yeux bleus.		
11. We rove among the roses.		
12. Au bord du Rhin.		
13. Au bord de la Lahn.		
14. Au bord de la Nahe.		
15. Au bord du Neckar.		
16. Auf leichtem Zweig.		
17. Ah! he not sad.		
18. Remind me not.		

b "VOYAGE LYRIQUE." Twenty-four National Airs.		s. d.
1. Norway.	13. Romagna.	
2. Sweden.	14. Naples.	
3. Denmark.	15. Spain.	
4. Russia (God save the Emperor).	16. Portugal.	
5. Prussia.	17. Switzerland.	
6. Prussia.	18. France (La Marse.	
7. Poland.	19. France (Les Giron.	
8. Saxony.	20. Belgium.	
9. Bavaria.	21. Holland.	
10. Austria (Haydn's hymn).	22. England (Rule Br.	
11. Hungary.	23. America (Hail Col.	
12. Sardinia.	24. England (God s	

STEIL, W. H.		s. d.
b My lodging is on the cold ground (variations).		

STREATHER, WILLIAM.

b Deh vieni alla finestra. Serenade from Don Juan.		s. d.
	2	6
a Home, sweet home, of Thalberg, transcribed.		s. d.
	2	6

TAYLOR, GERHARD.

a Com'è gentil (Don Pasquale). Transcription.		s. d.
	2	6
a Fantasia on Irish melodies (The harp that once, Believe all, and Meeting of the waters).		s. d.
	2	6
a Two favourite Irish melodies (Coolin and The minstrel Variations).		s. d.
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a Rigoletto. Fantasia on Verdi's opera.		s. d.
	2	6

THOMAS, JOHN.

b WELSH MELODIES. Transcribed:		s. d.
1. The ash grove.		
2. The bells of Aberdovey.		
3. Sweet melody, sweet Richard.		
4. The rising of the sun.		
5. The march of the men of Harlech.		
6. Riding over the mountain (original melody by J. T.		
7. The plain of Rhuddlan.		
8. Love's fascination.		
9. The rising of the lark.		
10. The camp (Of noble race was Shenkin).		
11. Megan's daughter.		
12. The minstrel's adieu to his native land (original m		
by J. Thomas).		
13. Watching the wheat.		
14. New year's eve.		
15. David of the white rock, or The dying bard to his		
16. Over the stone.		
17. The miller's daughter.		
18. Come to battle.		
19. All through the night.		
20. The blackbird.		
21. The dawn of day.		
22. Britain's lament.		
23. Black Sir Harry.		
24. The departure of the king.		

b La source. Caprice of J. Blumenthal, transcribed.		s. d.
	2	6
b The harmonious blacksmith, of Händel, transcribed.		s. d.
	2	6

WRIGHT, T. H.

b Caledonian Fantasia, introducing favourite Scotch melo		s. d.
	2	6
b Com'è gentil (Don Pasquale). Fantasia.		s. d.
	2	6
b Deh calma oh ciel (Otello). Transcription.		s. d.
	2	6
b Fra poco a me ricovero (Lucia). Arranged		s. d.
	2	6